

## **Sales catalogue: Puttick and Simpson**

### **Publication/Creation**

24th October 1930

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Mr Stow 24<sup>th</sup> October 1930

*Most Original*

Tel  
Gerrard 3

P. S.	DATE	INITIALS
SALE	24.10.30	Stow
PURCHASE		
CHECKED	30.10.30	KL
COLLECTED		
RECEIVED	13/11/30	
ACCESSED		
PASSED	2/11/30	LWGM

**Dapper Colour Prints**

etc. NA/H/mm/cm/Sal/16/217

Which will be Sold by Auction

By MESSRS.

**PUTTICK AND SIMPSON**

(W. G. HORSMAN AND N. H. ARCHER)

AT THEIR SIR JOSHUA REYNOLDS GALLERIES

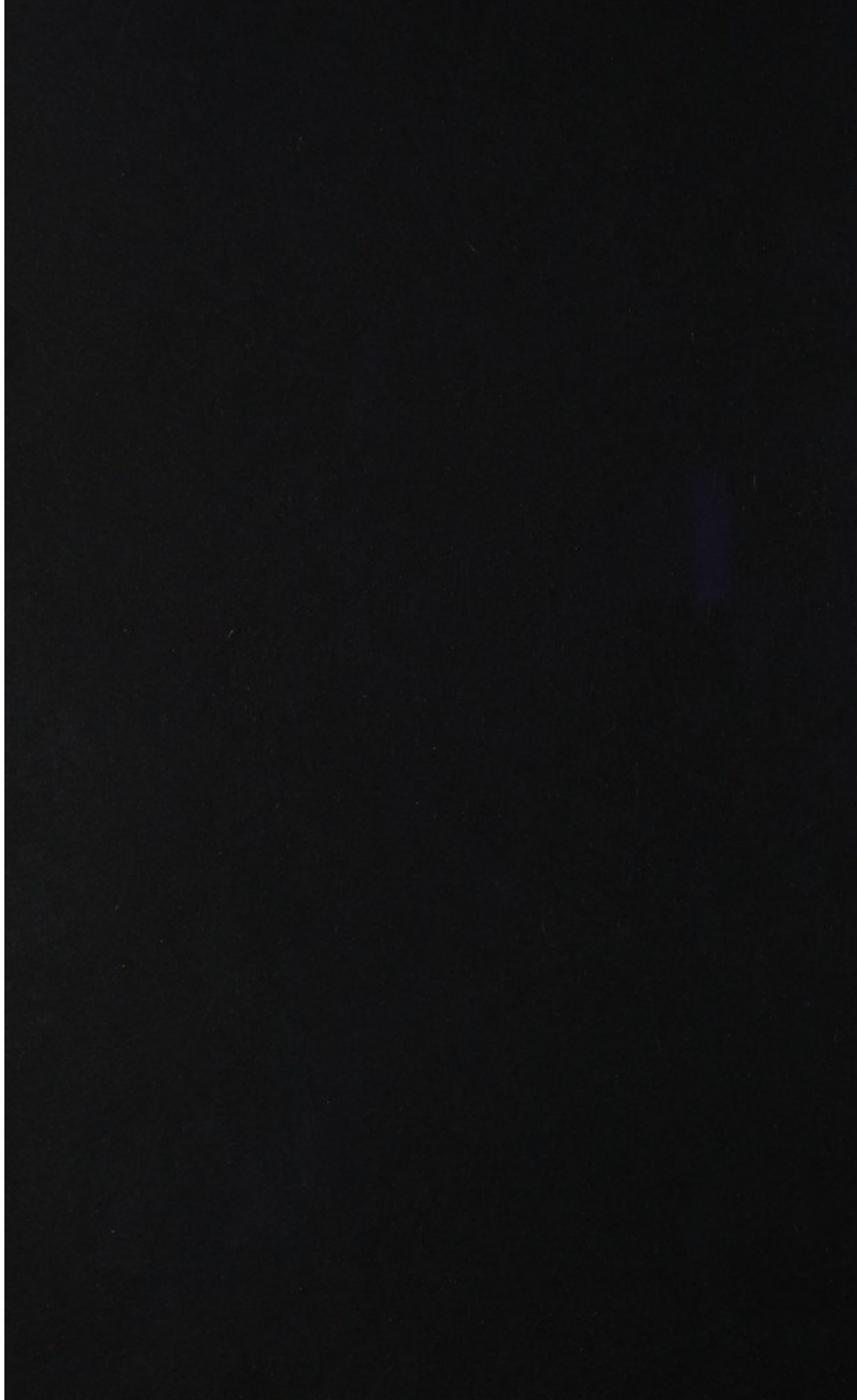
47, LEICESTER SQUARE, LONDON, W.C. 2

ON FRIDAY, OCTOBER 24TH, 1930

AT HALF PAST ONE O'CLOCK PRECISELY

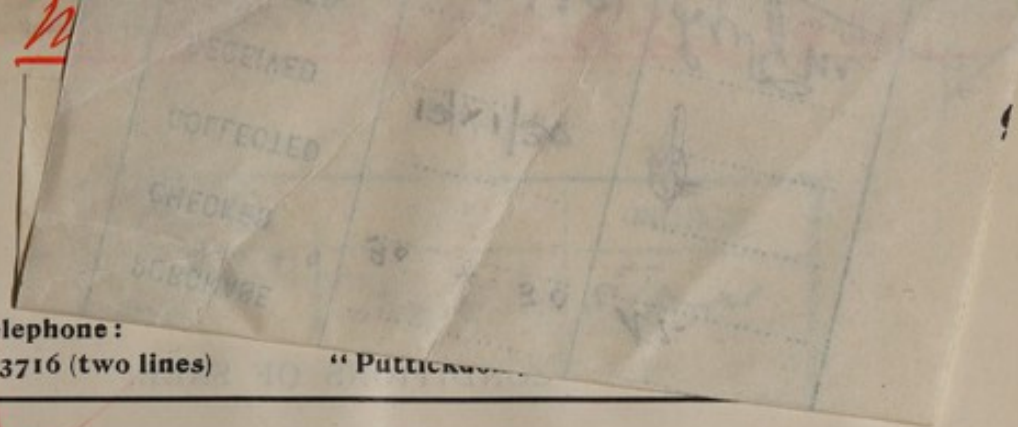
May be viewed the day prior (10-5.30) and morning of sale (10-11.30)

*Stow 212. £19-7-0*





*Most Original*



Telephone :  
Gerrard 3716 (two lines)

"Puttick"

# CATALOGUE

OF

**Modern Etchings**

**Old Engravings**

**Barter Colour Prints**

etc.

*NA/Hmm/km/Sal/16/217*

*Which will be Sold by Auction*

By MESSRS.

**PUTTICK AND SIMPSON**

(W. G. HORSMAN AND N. H. ARCHER)

AT THEIR SIR JOSHUA REYNOLDS GALLERIES

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*kmw 212. £19-7-0*

## CONDITIONS OF SALE.

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I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. The Auctioneer shall regulate the bidding, and reserves the right to refuse a bidding, as he may think advisable.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and, *if required*, to pay down *is.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within TWO DAYS from the Sale; Messrs. PUTTICK & SIMPSON NOT BEING RESPONSIBLE FOR THE CORRECT DESCRIPTION, GENUINENESS, OR AUTHENTICITY OF, OR ANY FAULT OR DEFECT IN, ANY LOT, AND MAKING NO WARRANTY WHATEVER.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the money deposited in part payment shall be forfeited; and all Lots left uncleared, in conformity with these Conditions, may be re-sold by public or private Sale, without further notice; and the Deficiency (if any) arising from such re-sale shall be made good by the Defaulters at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit, and to any other rights and remedies vested in them by law or otherwise.

*Buyers who cannot attend the Sale, may have their Commissions faithfully executed by their obedient Servants,*

PUTTICK & SIMPSON.

Auction Rooms for the sale of  
All Fine Art Property,  
LEICESTER SQUARE, LONDON, W.C.

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ESTABLISHED 1794.





BUYER

*W. H. P. & S.*

Date

*24/10/30*

AUCTIONEERS

Lot	Amount			Lot	Amount		
	£	s.	d.		£	s.	d.
167	1	10	.				
168	2	2	.				
170	1	15	.				
171	2	10	.				
172	4	.	.				
178	5	.	.				
190	1	10	.				
191	1	.	.				
<hr/>							
£ 19 7 .							
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STY. MU. 3

FRIDAY, OCTOBER 24th, 1930.

AT HALF PAST ONE O'CLOCK PRECISELY.

In Portfolio.

Modern Etchings.

- 1 MUIRHEAD BONE. A Tuscan Farm
- 2 MUIRHEAD BONE. EMIGRANTS, A GROUP OF FIVE FIGURES, *M.B.*  
*etched in bottom left corner, 1 $\frac{3}{8}$ in. wide by 1 $\frac{1}{2}$ in. high,*  
*unrecorded*
- 3 MUIRHEAD BONE. OLD COURT HOUSE, GLASGOW, *signed proof*
- 4 E. BLAMPIED. Old Pier Head, and The Thunderstorm, *signed*  
*proofs* 2
- 5 SIR D. Y. CAMERON. Une Cour, Rue du Petit Salut, Rouen—  
SIR F. SEYMOUR HADEN. Old Chelsea, and A River's Bank,  
and three others, by F. Brangwyn 6
- 6 SIR D. Y. CAMERON. Glasgow Cathedral—Tillietudlem, and  
A Bookplate, and A. LEGROS. The Dying Vagabond 4
- 7 FRANCIS DODD. Dock Scene with "The Union" Inn, *on left*  
*of plate, signed proof*
- 8 FRANCIS DODD. Verona, *signed proof*
- 9 FRANCIS DODD. Old Waterloo Place, *signed proof*
- 10 FRANCIS DODD. Ponte di Mezzo, Pisa, *signed proof on green*  
*paper*
- 11 FRANCIS DODD. Poplar, *signed proof*
- 12 JOB NIXON. Cortina d'Ampezzo, *signed proof*
- 13 JOB NIXON. Demolition of Devonshire House, *signed proof*
- 14 JOB NIXON. The Wood Gatherer, *signed proof*
- 15 JOB NIXON. Interior of a Casino, *signed proof*
- 16 L. ROSENBERG. Grande Mosque, Cairouan, *signed proof*
- 17 L. ROSENBERG. The Hospital of Santa Cruz, Barcelona, and  
B. HAYTON. Marshwood Vale, *signed proofs* 2



- 18 HENRY RUSHBURY, 1920. Old Deal (*Harold J. L. Wright* 36),  
*signed proof*
- 19 HENRY RUSHBURY, 1921. Chateau Gaillard (*Wright* 37),  
*signed proof*
- 20 HENRY RUSHBURY, 1922. Fishmarket, Marseille (*Wright* 40),  
*signed proof*
- 21 HENRY RUSHBURY, 1922. LES BAUX PROVENCE (*Wright* 41),  
*signed proof*
- 22 HENRY RUSHBURY, 1923. Facisti (*Wright* 44), *signed proof*
- 23 WALTER SICKERT, 1920. Children at Play in Regent's Park,  
*unsigned*
- 24 WALTER SICKERT. The Violin Player, *unsigned*
- 25 WALTER SICKERT. Sally, *second state, unsigned*
- 26 WALTER SICKERT. Dressing for Church, *unsigned*
- 27 WALTER SICKERT. Ennui, *signed proof*
- 28 WALTER SICKERT. Noctes Ambrosianae, *unsigned*
- 29 F. S. UNWIN. St. Geremia, Venice—W. P. ROBINS. Storm  
and Flood, and Near Beccles, *signed proofs* 3
- 30 J. WHISTLER. Thames Police, *a copy of the second state*
- 31 J. WHISTLER. La Retameuse

### Le Blond Colour Prints.

\* \* \* *The numbers in brackets refer to "C. T. Courtney Lewis,  
The Le Blond Book, 1920."*

- 32 Christmas Time—The Cornfield—Infantine Jealousy—Stolen  
Pleasures, and others 21
- 33 Raphael's Cartoons, by G. Baxter, Le Blond, and Bradshaw  
& Blacklock, etc. 24
- 34 Jenny Lind (*Daughter of the Regiment*), and Her Majesty at  
Windsor, *gold mount* 2
- 35 Circassian Lady—Belle of the Village—Italy—Verona—Fruit  
Girl of the Alps, *proof*, and a sheet of needleprints, 6
- 36 Learning to Ride (115)—The Image Boy (86), and The  
Wedding Day (113) 3
- 37 The Fisherman's Hut (106), and The Leisure Hour (117),  
*stamped mounts* 2
- 38 The Soldier's Return (93), *stamped mount*
- 39 Good News (88)—W. DICKES. The Infant Samuel, *stamped  
mounts*—British Animals, *reward cards* (12), and G. BAXTER,  
The Tarantella 15



- 40 The Burning Glass (89)—The Bridesmaid—G. BAXTER.  
Duke of Wellington, and six others 9
- 41 Grandfather's Pipe (110), *stamped mount*
- 42 The Blackberry Gatherers (92), and The Fisherman's Hut  
(106), *stamped mounts* 2
- 43 The Mill Stream (96), and The Pedler (98), *stamped mounts* 2
- 44 The Swing (108), *stamped mount*
- 45 Moonlight (116), *stamped mount*
- 46 The Sailor's Departure (94), *stamped mount*
- 47 The Soldier's Return (93), *stamped mount*
- 48 The Fisherman's Hut (106), and Blowing Bubbles (90),  
*stamped mounts* 2
- 49 The Young Angler (100), and The Blackberry Gatherers  
(92), *stamped mounts* 2
- 50 The Swing (108), and The Pedler (98), *stamped mounts* 2
- 51 The Soldier's Return (93), *stamped mount*
- 52 The Gleaners (95), and The Blackberry Gatherers (92),  
*stamped mounts* 2
- 53 A Scrap-Book, containing Baxter, Le Blond, and Licensee  
Prints, *some on stamped mounts*, and various engravings,  
etc. 1 vol.
- 54 The Holy Bible, with illustrations by KRONHEIM 1 vol.

### Baxter Colour Prints.

\* \* \* *The numbers in brackets refer to "C. T. Courtney Lewis,  
George Baxter, The Picture Printer, 1929"*

- 55 Cabinet of Paintings, containing Burns and Highland Mary  
(39)—Cape Wilberforce (40)—Verona (42)—Cleopatra (43)  
—Boa Ghaut (46)—Zenobia (47), and Destruction of  
Sodom (48) 1 vol.
- 56 Interior and Exterior of the Great Exhibition (162-3), *red  
seal mounts*—Gems Nos. 1-3 (166-8), *stamped mounts*, and  
Licensee Prints, by W. Dickes, Leighton, and others, etc.  
*a parcel*
- 57 Duke of Wellington (226), *with arm*, and Sir Robert Peel  
(220) 2
- 58 THE SMALL QUEEN (207)
- 59 Prince Albert (204), *blue breeches*, and Exterior of the  
Crystal Palace (191) (2)
- 60 Dovedale (287)—Lake Luggelaw (323), and Indian Settle-  
ment (156) 3



- 61 Crucis Abbey (316)—Tintern Abbey (315)—Lover's Seat (303), and five others 8
- 62 King of the French leaving Eu (331)—Ben Nevis (320)—Indian Settlement (157), and two others 5
- 63 Crucis Abbey (316)—Tintern Abbey (315)—River Camel (285)—Lake Como (324), and four others 8
- 64 Ben Nevis (320)—Watermill on the Wye (318)—Cader Idris (312), and two others 5
- 65 Dripping Well (301)—Lovers' Seat (303)—Paul and Virginia (151), and So Nice (267) 4
- 66 Welsh Drovers (314), *red seal mount*—Lake Garda (325), and Tintern Abbey (315), *pocket-book lettering* 3
- 67 Come, Pretty Robin (349), *stamped mount*, and Shall I Succeed (270) 2
- 68 The Carrier Pigeon (41)
- 69 Lugano (44), and Jenny Deans' Interview (49) 2
- 70 Cape Wilberforce (40)—Boa Ghaut (46), and Lugano (44) 3
- 71 News from Home and Australia (195-6), *stamped mounts* 2
- 72 The Hop Garden (290), *stamped mount*
- 73 News from Home and Australia (195-6) 2
- 74 Little Red Riding Hood (357)—Paul and Virginia (151), and The Duke of Wellington's Funeral (292) 3
- 75 Paul and Virginia (150), *small*, and two volumes 3
- 76 The Belle of the Village (348), *on music*
- 77 The Bride (147), *large, on music*
- 78 Summer (366), *small, pocket-book lettering*, and six others, by Kronheim 7
- 79 The Conchologists (149), *red seal mount*—Gathering Apples (355), and Watermill on the Wye (318) 3
- 80 Summertime (367), "*Gathering Roses*," *stamped mount*
- 81 Little Red Riding Hood (357), *stamped mount*
- 82 The Hop Garden (290)—Prince Albert (204), *blue breeches*, and six tints 8
- 83 Crossing the Brook (351), and The Little Gardeners (358) 2
- 84 The Soldier's Farewell (200), and The Cornfield (352) 2
- 85 Harvest Time (356), *stamped mount*
- 86 The First Impression (158), *small, red seal mount*
- 87 INFANTINE JEALOUSY (264), STAMPED MOUNT
- 88 Hollyhocks (276), *with G. Baxter's label*
- 89 The Fruit Girl of the Alps (333)
- 90 The Lover's Letter Box (359), *stamped mount*



- 91 The Fruit Girl of the Alps (333), STAMPED MOUNT  
 92 Hollyhocks (276), and twenty needle-box prints by Le Blond 21  
 93 The Mountain Stream (346)—Paul and Virginia (151)—Soldier's Farewell (200)—three others, and Derwentwater, 1 vol. 7  
 94 Hollyhocks (276), and The Gardener's Shed (275) (2)  
 95 THE LARGE QUEEN (216), *framed*  
 96 The First Lesson (262)—The Mountain Stream (346), and Lake Lucerne, *chromo-lithograph, framed* 3  
 97 Winter (368), *large stamped mount, framed*  
 98 So Tired (271)—The Belle of the Village (348), and another, *framed* 3

#### In Portfolio.

#### Old Engravings, etc.

- 99 Portraits and Miscellaneous Engravings, etc. *a parcel*  
 100 Ditto *a parcel*  
 101 Portraits—Modern Engravings, etc. 2 *parcels*  
 102 Fancy Subjects—Views—Portraits, etc., *some in colours* *a parcel*  
 103 Naval Scenes, *mezzotint*—Portraits, etc. *a parcel*  
 104 Liverpool and Manchester Railway, by Hughes, after Shaw, *aquatints, in colours, one varnished* 3  
 105 Mezzotint Portraits—Naval Scenes, etc. *a parcel*  
 106 Portraits of Artists, *mostly in line* *a parcel*  
 107 St. Alban's Grand Steeplechase, by C. and G. Hunt, after Pollard, *aquatints, in colours* (3), and eleven others 14  
 108 Charles I., by J. Faber—Line Portraits, by Nanteuil, and others 23  
 109 Sporting Subjects, etc., *some in colours* 16  
 110 Mezzotint and Line Portraits (14), *three on strainers* 14  
 111 Military Scenes, etc. *a parcel*  
 112 Old Master and other Drawings, etc. 15  
 113 Fancy Subjects, etc., *some in colours* *a parcel*  
 114 Sporting Subjects—Marine Scenes, etc., *some in colours* 12  
 115 Medical Portraits *about* 194  
 116 Swiss Views, by Lory, and others, *aquatints, in colours* 14  
 117 Sporting Subjects, etc., *some in colours* *a parcel*



- 118 Portraits of Artists, *in mezzotint, line, and stipple* 22
- 119 Biblical Subject, by J. Bassano, *in sepia, heightened in white*,  
eight portraits, etc., by Thiers, and others 9
- 120 Early Maps, *coloured*, etc. *a parcel*
- 121 Etchings, by and after the Early Masters *a parcel*
- 122 A. DURER. Virgin and Child seated near an Open Door
- 123 A. DURER. The Sounding of the Trumpets, and As I Stood  
on the Sand of the Sea, *woodcuts* 2
- 124 J. LEECH. Scene at Sandbath—The Mermaid's Haunt—  
Yes My Dears—A Cavalier, and A Shocking Young Lady  
Indeed, *chromo-lithographs* 5
- 125 Bartholomew Fair, *a Fan mount, aquatint*
- 126 English and French Fancy Subjects, *printed in colours* 20
- 127 Fetes Venetiennes, by Cars, after A. Watteau, and mezzotint  
and line portraits 32
- 128 French Fashion Plates, *in colours, 2 vols.*, and Illustrations  
to La Fontaine, *2 vols.* 4 vols.
- 129 A Scrap-Book containing Views, etc., *water-colour drawings*  
—Another containing pen and ink drawings of The Byngs  
Abroad, *ascribed to LEECH, 2 vols.*, and twelve pen and  
ink drawings, by Corbould 14
- 130 Early Maps—Costumes—Caricatures, etc., *some in colours*  
*in portfolio*
- 131 Russian Portraits, by H. Dawe, J. Walker, F. Bartolozzi,  
and J. Faber (4), and Four Caricatures, by Cruikshank  
and Gillray, *coloured* 8
- 132 Alexandre Lanskay, by James Walker—Capt. Thomas  
Baillie, by J. Watson, *mezzotints*—Sir Francis Drake, by  
Waj, and another 4
- 133 Warren Hastings, by W. Say, after Sir Thos. Lawrence—  
Carolus Leopold of Austria, by P. Schenck, *mezzotints*,  
and Marie Princess de Pologne, by J. Tardieu, after  
J. M. Nattier 3
- 134 Joanne III., by P. Schenck—Portrait of an Arctic Explorer,  
*proof before all letters*, and four others 6
- 135 Maria Theresia, by T. A. Pfeffel, and Miss Jannete  
Mardenfeld, by J. E. Haid, *mezzotint* 2
- 136 Louis XVIII., by J. Ward, *proof*, and Regenier Hansloe and  
his Wife, by J. Boydell, after Rembrandt, *mezzotints* 2
- 137 Hebe, by J. Eginton, after W. Hamilton, and three others 4
- 138 Mezzotint Portraits, by R. Houston, J. Faber, C. Spooner,  
and others 22
- 139 Mezzotint Portraits and Modern Engravings, *various a parcel*



- 140 Charles, Prince of Brunswick, by J. McArdell, *mezzotint*,  
*proof before all letters*
- 141 Gustavus IV., and Dorothea Wilhelmina, King and Queen  
of Sweden, by J. Agar, after R. K. Porter, *faces tinted* 2
- 142 Frederick, Duke of Brunswick, by C. Townley, *mezzotint*,  
*proof*—Paul I., by Klauber, and three others 5
- 143 Christopher de Dreyer, by J. Jones, after F. L. Abbott,  
*mezzotint*
- 144 Le Chevalier D'Eon, by Vispre, and S. Hooper, *mezzotints*  
—The Quack Doctor Outwitted, by S. Nicholls, and  
another 4
- 145 Sir Robert Thomas Wilson, by W. Ward, after H. W.  
Pickersgill, *mezzotint*, and Sir Sidney Smith, by A. Cardon,  
after J. Eckstein 2
- 146 Oliver Cromwell, by C. V. W. B., and six others 7
- 147 Alexandre Lanskay, by J. Walker, and Frederick the Great,  
by F. Bock, *mezzotints* 2
- 148 Amalia Augusta, Princess von Anhalt, by Michelis, after  
N. Tischhein, and Raffaele Mengs, *proof*, *mezzotints* 2
- 149 General Suwarrow, by J. Walker, and Prince of Metternich-  
Winneburg, by S. Cousins, after Sir Thomas Lawrence,  
*mezzotints* 2
- 150 The Nymph of Immortality, by F. Bartolozzi, after G. B.  
Cipriani, *oval*, *in red*
- 151 A Man Mending a Pen, by R. Houston, after Rembrandt  
(*Charrington* 83), *first state*, and The Messenger, by G.  
Valck, after G. Terburg, *mezzotints*, *fine* 2
- 152 Woman Seated in a Chair Asleep, and Companion, by G.  
Valck, after M. van Mutscher, and St. Peter with a Fish,  
*proofs*, *mezzotints*, *fine* 3
- 153 Rembrandt, by C. Turner (*Charrington* 173), *mezzotint*,  
*printed in colours*—Les Delices Maternelles, *proof before*  
*all letters*, and an Early Etching of Adam and Eve 3
- 154 Boy with Mouse and Trap, by P. Dawe, after Murillo,  
*mezzotint*, *proof before title*
- 155 Les Musiciens Ambulants, by J. G. Wille, after Dietrichy,  
*proof with Coat of Arms only*
- 156 Le Concert de Famille, by J. G. Wille, after G. Schalken,  
*proof with Coat of Arms only*—The Misers, by R. Earlom,  
*mezzotint*, *proof*, and Saying Grace, by A. Ostade 3
- 157 The Romps, and The Truants, by J. Jones, after W. R. Bigg,  
*mezzotints* 2
- 158 Children Birdnesting, by W. Ward, after G. Morland,  
*mezzotint*



- 159 Views of Nottingham, by T. Cartwright, after R. Bonnington, *aquatints, in colours* 4 *3/-*
- 160 Custom Officers Making a Seizure, *aquatint, in colours* 10/- *Brall*
- 161 Views on the Thames, *aquatints, in colours, proofs before all letters* 2 *32/6 Spencer*
- 162 Chute du Staubbach, by Hurlimann, and King's Bench Prison, by J. C. Stadler, *aquatints, in colours* 15/- *2 Brall*
- 163 Waterloo Bridge, by M. Dubourg, *aquatint, in colours, and three others* 4 *10/-*
- 164 Dover from the North Pier Head, by E. Orme, after J. T. Serres — Summer Amusement (Putney Heath), by Rowlandson, *aquatints, in colours, and View of Ludgate Hill, lithograph, in colours* 3 *20/- Brall*
- 165 Virginia Water. The Great Lake—The Great Bridge, and The Moat Island, by W. Austin, P. Sandby, and F. Vivares, after P. Sandby, and three others 6 *10/-*
- 166 MELBOURNE. River Yarra Yarra—Princes Bridge—Williams Town Lighthouse—The Post Office, and Junction of Elizabeth and Lonsdale Streets, by Edmund Thomas, *lithographs* 6 *45/-*
- 30/-* *40/-* 167 NEW SOUTH WALES. View of Sydney, published by Laurie and Whittle, coloured, and View of Boston Bay, *lithograph, in colours* 2
- 28/-* *60/-* 168 NEW SOUTH WALES. South West View of Sydney, published by James Whittle & Richard Holmes Laurie, coloured, and View of the Town and Cove of Sydney, by J. Moffat, *aquatint* 2
- 169 Australian Camp Scenes, by S. T. G., *lithographs* 12 *July 17/6*
- 35/-* *50/-* 170 New South Wales. Woolloomooloo—Capt. Piper's Naval Villa—Kissing Point, and others, published by J. Souter, *aquatints, in colours* 7
- 50/-* *4/-* 171 View of Papeiti, by Le Breton, *lithograph, in colours*
- 41/-* *60/-* 172 Vue de l'Île Huaheim, by Peringer, after J. Clevely—The Inundation of the Sea on the Coast near Balasore, by C. Rosenberg, after W. J. Huggins, *aquatints, and Korora-Reke, by Himely, aquatint, in colours* 3 *45/- Brall*
- 30/-* 173 View of the Town of St. George, Grenada, by W. Daniell, *aquatint, in colours* 2 *45/- Brall*
- 60/-* 174 GOLD COAST. Dixcove, and Cape Coast Castle, by J. Hill, after G. Webster, *aquatints, in colours* 2 *45/- Brall*
- 175 Caricatures. The Torrid Zone, or Blessings of Jamaica, by and after A. J., *aquatint, in colours, and The Coach Overturn'd, American caricature, coloured* 2 *10/-*
- 176 Views on the Island of Jamaica, by D. Lerpiniere, J. Mason and T. Vivares, after G. Robertson 6 *45/- Spencer*



## Americana.

- 57-  
 35- 177 Naval Scenes, by Martinet, *lithographs, in colours* 3. 30/- Brall  
 178 North American Indians, by T. Bowens, and others, *lithographs, in colours* 15.  
 179 Provincial Congress at Philadelphia, and Companion, by J. B. Winckler, and New Zealand, by C. Meryon 3 22/6 Tuller  
 180 The Boston Tea Tax Tempest, *the title space with vignette only*, and eight others 9. 10/-  
 181 Panoramic View of Rio de Janeiro, by E. Ciceri, *lithograph, in colours, on two sheets* 2. 3/10 Spencer  
 182 An Allegorical Subject showing Calvert, Baron of Baltimore holding Plans of Maryland, 1649, by and after J. Barry 10/-  
 183 George Washington on Horseback, after Alex. Campbell, *mezzotint* 8/6 Brall  
 184 General Grant, by T. Nash, *water-colour drawing*—John Adams, by and after H. Houston—Benjamin Franklin, by Cadl—Rev. P. Chase, by C. Turner, *mezzotint*, and another 5. 15/- Spencer  
 185 Rev. G. Whitefield, by Moor—Two others, *mezzotints*—Americus Vesputis, and General Washington, by T. Cheesman 5. 10/-  
 186 L'Amérique Indépendante, by J. C. le Vasseur, after Borel, *proof*, and Marquis Cornwallis, by B. Smith 2 10/-  
 187 BIRDS. Trumpeter Swan—Virginian Partridge—Meadow Lark—Stanley Hawk—Richardson's Jager, and nine others, by R. Havell, after J. J. Audubon, *aquatints, in colours, framed* 14. 40/-  
 188 Lord Nelson's Victory at Trafalgar, *published by J. Fairburn, aquatints, in colours* 3. 35/-  
 30/- 189 Clipper Ship "Cornwallis," by and after T. G. Dutton, *lithograph, in colours* 20/- Spencer  
 3. 190 The Approach and Defeat of the Floating Batteries before Gibraltar, by C. Tomkins and F. Jukes, after J. Clevely, *aquatints*, and The Situation of the Quebec and Surveillante after their Engagement, by R. Pollard, after R. Dodd 3.  
 20/- 5- 191 Plans of Lord Nelson's Attacks on Oct. 21st, 1805, and Aug. 1st, 1798, *with letter-press under, coloured* 2.



- 192 Yacht "Avalon," by and after T. G. Dutton, *lithograph, in colours*
- 193 Clipper Ship "Yorkshire," by and after T. G. Dutton, *lithograph, in colours*
- 194 The Westminster Volunteer Cavalry performing the Attack and Defence at Speed, by N. Schiavonetti, after S. Edwards, *printed in colours*
- 195 The Engagement on the Dogger Bank, by F. Chesham, after R. Dodd, and the Companion, *proof.* and The Action off Cape Francois, Oct. 21st, 1757, by P. C. Canot, after R. Paton 3
- 196 The Glorious Victory over the French Fleet on the Night of August 1st, 1798, in the Bay of Bequieres, by R. Pollard, after N. Pocock, *aquatints, in colours* 2
- 197 Taking the Island of Curacoa, by M. Dubourg, after Capt. Lydard, *aquatint, in colours*
- 198 H.M. Frigate Resistance, by J. S. Kill, after J. Taylor, and The Great Baltic Fleet off Spithead, by J. S. Clay, *lithographs, in colours* 2
- 199 The Niger Expedition, by E. Duncan, after S. Walters, and View of Christiana, by J. W. Edy, *aquatints, in colours* 2
- 200 His Majesty Reviewing the Third or Prince of Wales's Dragoon Guards, by James Ward, after Sir W. Beechy, *mezzotint*
- 201 "England Expects Every Man to do his Duty" (Death of Lord Nelson), by C. Turner, after J. Parry, *mezzotint*
- 202 The Capture of Fort Armstrong—The Conference at Block Drift—The Battle of Gwanga, by J. Harris, after H. Martens, *aquatints, in colours*, and The Battle of Aya, by H. Heath, *lithograph, in colours* 4
- 203 The Hans Town Association Exercising on their Ground at Knightsbridge, by J. C. Stadler, after S. Woolley, *aquatint, in colours*—Light Cavalry Charge at Balaclava, by W. Boosey, after De Prades, *lithograph, in colours*, and The Village of Pombal, by C. Turner, after St. Clair, *aquatint, in colours* 3
- 204 The Durham Ox, by J. Whessell, after J. Boulton, *printed in colours*
- 205 Horse Dealing. Nos. 1 and 2, by J. Harris, after R. Scanlan, *aquatints, in colours*, and Racehorse. Penelope, by J. Whessell, *in colours* 3
- 206 Racehorses. Melbourne—Irish Birdcatcher, and West Australian, by J. Harris, *aquatints, in colours* 3
- 207 Bull Fighting, by L. Ferrant, *lithographs* (3)—American Trotting Horses, *in colours*, etc. 7



- 208 Trotting Horses. Jackey, by Ploszczynski—Maid of the Mill, by C. N. Smith, and two others, *in colours* 4
- 209 The Durham Ox, by J. Whessell, after J. Boulton, *printed in colours*
- 210 A Two Year Old Ewe, by F. Jukes, after J. Boulton, *aquatint, in colours*
- 211 Portrait of the Celebrated Archer, Sir William Wood, by J. Clump, after S. Harding, *oval, printed in colours*
- 212 Thomas Waring, Esq., on Horseback, with Hounds, by T. Lupton, after A. Cooper, *mezzotint*
- 213 Foxhunting. Going to Cover—Breaking Cover—Full Cry, and The Death, after Alken, *aquatints, in colours, on strainers* 4
- 214 Foxhunting. A Struggle for the Start—The First Ten Minutes—Symptoms of a Skurry, and The Death, after J. Dean Paul, *aquatints, in colours* 4
- 215 The Unrivalled Lincolnshire Heifer, by W. Ward, after T. Weaver, *mezzotint, printed in colours*
- 216 Outside a Country Ale House, by W. Ward, after J. Ward, *mezzotint*
- 217 Hawking, by T. Morris
- 218 Foxhunting. The Return Home, by Himely, after W. P. Hodges, *aquatint, in colours*
- 219 SHOOTING, by Reeve, after Wolstenholme, *plates 2 and 3, aquatints, in colours* 2

### Framed.

#### THE PROPERTY OF A LADY.

- 220 SHOOTING. Going Out—Game Found—Dogs bringing in Game, and Refreshing, by T. Sutherland, after D. Wolstenholme, *aquatints, in colours, a set of four* 4
- 
- 221 Foxhunting. The Leicestershire, after J. Dean Paul, *aquatints, in colours* 4
- 222 J. LEECH. No Consequence—Gone Away—Ruggles, and Mr. Jorrocks, *chromo-lithographs* 4
- 223 Mrs. Siddons, by P. W. Tomkins, after J. Dowman, *oval, in colours*

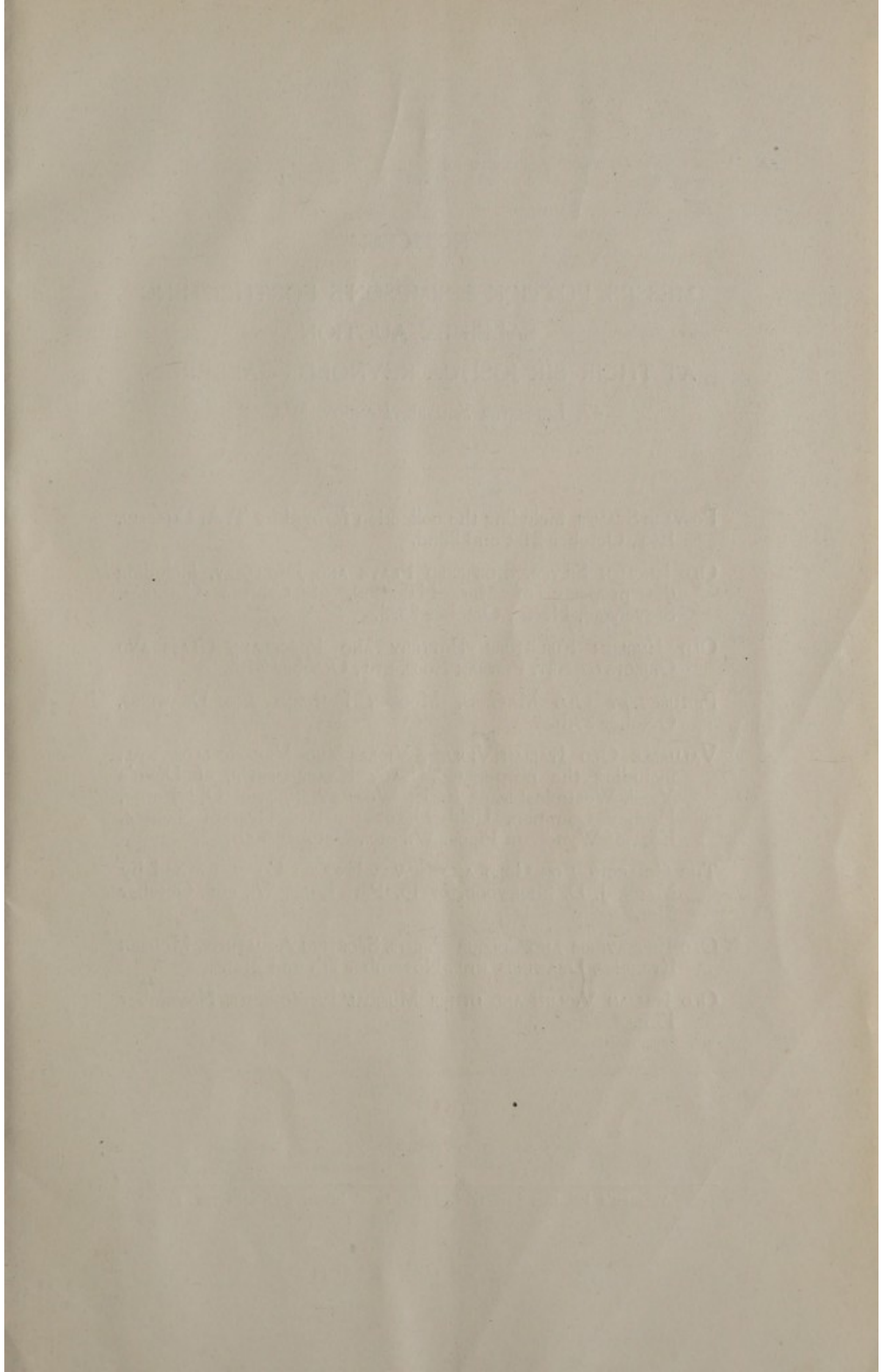
- 224 Ackermann's Foxhunting, and Racing Scraps, *aquatints, in colours* 8
- 225 Birds of America, *lithographs, in colours, six in three frames, and fourteen others* 17
- 226 Swiss Views, by C. Wolf, *aquatints, in colours* 4
- 227 T. SIDNEY COOPER. Cattle Subjects, *three pencil drawings in one frame*
- 228 The City of Dublin, *published by J. McCormick, Strand, 1854, aquatint, in colours*
- 229 Easter Monday, after Ben Tally Ho, *a pair—In Training, after Alken, aquatints, in colours, and two others* 5
- 230 Portraits of Napoleon, after Heath, Vernet, and others, *in colours* (4)—Sir Henry Torrens, by C. Turner—The Blacksmiths, by R. Houston, after E. Penny, and two others, *mezzotints* 8
- 231 Early Mezzotint, Line, and other Portraits 18
- 232 The Infant Bacchus, by H. R. Cook, after R. Westall, and three others, *in colours* 4
- 233 Fancy Subjects, Portraits, Drawings, etc. 38
- 234 The Devil and the Nuns, by L. Ruet, after F. Cadogan Cooper—Bacchanalians, and The Tapestry Workers, by R. W. Macbeth, *signed proofs, and six others* 9

### Drawings, etc.

- 235 T. ROWLANDSON. Soldiers Crossing a Stream, and A French Interior 2
- 236 CECIL ALDIN. A Coaching Scene. Christmas Time, *design for a poster*—A. LEWIS. Landscape, with River Scene—F. RAFFLIN. Entre Orsay and Gif, and six others 9
- 237 W. HAMILTON, R.A. Lovers, *a pair of circles of 3½ in. diam., from the collection of the late the Hon<sup>ble</sup>. Sir Charles Murray* 2
- 238 ADAM BUCK. Mme. Vestris, *in Turkish Costume*—J. F. SHARPE, 1847. Portrait of a Lady, and another 3
- 239 The Market Place at Guernsey, and Williamstown Battery, 1870 2
- 240 Portraits of Roman Emperors, *paintings, on panel* 6

FINIS.







## NOTICES.

MESSRS. PUTTICK & SIMPSON'S FORTHCOMING  
SALES BY AUCTION  
AT THEIR SIR JOSHUA REYNOLDS GALLERIES,  
47, LEICESTER SQUARE, LONDON, W.C. 2.

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POSTAGE STAMPS, including the collection formed by T. A. CHAPLIN,  
Esq., October 21st and 22nd.

OLD ENGLISH SILVER, SHEFFIELD PLATE AND JEWELLERY, including  
the property of MRS. HARRISON, of Crofton Cottages,  
Stevenage, Herts., October 23rd.

OLD ENGLISH FURNITURE, POTTERY AND PORCELAIN, GLASS AND  
OBJECTS OF ART, PERSIAN RUGS, ETC., October 24th.

PICTURES BY OLD MASTERS, MODERN PICTURES AND DRAWINGS,  
October 29th.

VALUABLE OLD ITALIAN VIOLINS, VIOLAS AND VIOLONCELLOS, ETC.,  
including the property of LADY KNAPP-FISHER, of Dean's  
Yard, Westminster, of R. E. WORSLEY, Esq., of Old Forge,  
Horney Common, Uckfield, of the late TIVADAR NACHEZ,  
Esq., of Wyndham Place, W., etc., October 30th.

THE COLLECTION OF GOLD AND SILVER ENGLISH COINS, formed by  
MAJOR J. D. SHERWOOD, of 15, Park Lane, W., etc., October  
31st.

OLD ENGRAVINGS AND COLOUR PRINTS, SPORTING AQUATINTS, MODERN  
ETCHINGS, DRAWINGS, ETC., November 7th and 21st.

OLD ITALIAN VIOLINS AND OTHER MUSICAL INSTRUMENTS, November  
13th.